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to revive the charter of the National Academy of Art, and with the active support of Elihu Root, Henry Cabot Lodge, Henry Walters, J. P. Morgan, Charles L. Field, F. D. Millet, A. J. Parsons and W. E. Curtis, prepared to organize a Federation of Fine Arts, now the American Federation of Arts. The plan was successfully matured May 15, 1909, just a month after Mr. Ffoulke's death in New York."

Theodore Roosevelt in the following letter outlined the original purpose of the Federation which is being realized to a marked degree:

THE WHITE HOUSE,
WASHINGTON,
April 30, 1908.

MY DEAR MR. ROOT:

I am gratified to know that you are taking an active interest in the movement to organize a National Federation of Arts, and shall watch the progress of the movement with sympathy. I shall do all I can to promote it because such an organization can be made very effective for good. It will encourage our native art; it will aid in the establishment of galleries and schools of art; it will promote municipal art leagues, and village improvement associations; it will encourage higher standards of architecture for our public edifices, our business blocks, and our homes; also do much to educate the public taste.

I am glad to learn that it is proposed to hold a convention in Washington and you may count on me to do my share in making it a success.

Very sincerely yours,

(Signed) THEODORE ROOSEVELT.

HON. ELIHU ROOT,
Secretary of State.

COLOR ETCH-
INGS IN
NEW YORK

For the summer months the New York Public Library displays a collection of color etchings in the Stewart Gallery. The aim is to illustrate a variety of methods and treatment, and the several artists represented cover the field admirably. The list includes Raffaelli, Martin van der Loo,

Ranft, François Simon Roux, Pollack, Kasimir, Lux, Michalek, Guerard, E. Delâtre, Celo, Robbe, Preissig, Suppant-schitsch and Unger from other lands. This country is represented by Mary Cassatt, Hornby, Mrs. Congdon, Ertz, and Burr. The wonderful S. P. Avery collection has again furnished material.

The enthusiastic and loyal American will wonder a little at the comparatively meager collection from this country, however good.

The following gentlemen were appointed by the American Federation of Arts to represent the United States at the Congrès International Artistique at Ghent this summer:

Architects: Lloyd Warren, Glenn Brown, Cass Gilbert; *Mural Decorators:* John S. Sargent, E. H. Blashfield, Elmer E. Garnsey; *Painters:* Edmund C. Tarbell, Gari Melchers, George de Forest Brush; *Sculptors:* Paul W. Bartlett, Daniel C. French; *Archeologists:* Jesse Benedick Carter, Joseph C. Hoppin.

On August 15th the Peoria (Ills.) Society of Allied Arts was organized and elected officers. It comprises the Women's Club, the Peoria Art League, Bradley Polytechnic Institute, the City Planning Committee of the Association of Commerce, together with many public-spirited citizens. The new organization will be warmly welcomed as another indication of a sturdy, growing interest in art affairs, and consequently a richer social life.

IN THE MAGAZINES

In the *American City* for August there is a short illustrated notice concerning plans for developing Denver's civic center. It is noteworthy that this Colorado municipality publishes a semi-monthly magazine free to taxpayers, and devoted to local interest in city and county.

The Bulletin of the Worcester Art Museum for July contains a description of certain cassone paintings attributed to Benozzo Gozzoli, with reproductions

in half-tones. To the student the paper will appeal and the lay reader will find here and there a sentence or paragraph of historic movement, to repay his perusal of a rather technical discussion.

American Homes and Gardens for August presents an article on "Small Bronzes for the Home" which is worthy of attention because of the illustrations. One cannot tell people how to make a beautiful home because such a result comes only from desire for the choice, inspiring accessories in furnishing which, in selected aggregate, produce charm. In fact, the real mission of such articles as this is to play upon the potential emotion of esthetic pleasure, and open the way for its satisfaction. The text might have been more convincing.

The August issue of the *Fine Arts Journal* contains the ninth and last instalment of "The Art of the Master Impressionists." It deals with Futurism and related ideas. Whether one believes in post-impressionistic forms of expression or not (and, by the way, it is not necessary to understand in order to believe!) this discussion deals with movements which led to present day variations in artistic belief and practice. The whole series has been admirably illustrated and is to be issued in book form.

In *Arts and Decoration* for June there was published "The Revival of Black and White Drawings," by G. Mortimer Marke. It is a very slight, though suggestive contribution in that the illustrations typify a kind of drawing just now "in style" for advertising purposes. It is art because it is cleverly designed. This same June number also contains the third instalment of "Women Painters of Today—Mary Cassatt and her works." Although known better and more favorably abroad than in her own country, she has an enviable reputation in the United States, as a painter of childhood.

BOOK REVIEWS

ANCIENT STAINED AND PAINTED GLASS. BY F. SYDNEY EDEN. The University Press, Cambridge; G. P. Putnam's Sons, New York.

This is a small hand book—one of the Cambridge Manuals of Science and Literature which seem also to embrace art. No attempt is made to give an exhaustive account of the subject, but rather such data as may be helpful to those who wish to examine knowingly the remains of stained and painted glass produced before 1700, still to be found in old buildings. The subject is treated, it must be added, more from its historical aspect than from that of art.

THE ART OF COLOUR DECORATION. BY JOHN D. CRACE, F.S.A., Honorable Associate of the Royal Institute of British Architects and President of the Incorporated Institute of British Decorators. Charles Scribner's Sons, New York, Publishers.

In the pages of this book John D. Crace, a distinguished British decorator, gives certain principles which control the art of color decoration. What he has to say will prove of interest and value to the layman as well as to the professional worker. Mr. Crace emphasizes the fact that the "finest work only becomes truly decorative, however excellent, when it is made a part of the whole" and strives to convince "the artist who engages in mural painting that his picture, standing alone, without the support of other coloring to connect it with the architecture, can never beautify the building itself." From first to last he considers decoration in its relation to architecture. Decoration, from the historical standpoint, is not dealt with, but one chapter is devoted to a discussion of modes of treatment by great masters, and the numerous plates used as illustrations are facsimiles in color of drawings by the author from world-renowned examples in Italy. Little or nothing is said with reference to modern work. The illustrations are a noteworthy feature of this book, which has been given artistic form in publication.